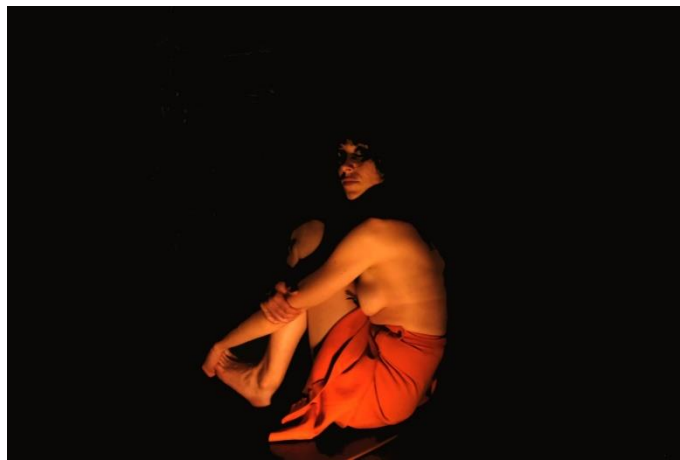




**Sunday 22 January, 2 p.m. and repeat performance at 5 p.m.**

## **Cenere (Ash)**

Poetic Ritual 1 – For an Actress in an Empty Space  
The Performance Apparatus | The Setting



Performer *Anahì Traversi*  
Texts *Fabio Pusterla*  
Music and direction *Nadir Vassena*

Despite the idea being born before the crisis triggered by the pandemic, coincidentally (or, perhaps, predictively) this project pictures a situation which involves relatively few people. Few people, to recreate an intimate situation in which the relationship between the actress/performer and the viewer/listener is almost one-to-one. Thus, the setting (the term, not by chance, is borrowed from the social sciences) features an actress, an audience of about twenty people wearing high-quality audio headphones and a sound engineer. The scenery only requires an adjustable light bulb and a low platform. The audience sits just a short distance from the actress. The sound engineer is in the back, out of sight. The room must be in complete darkness.

Headphones are binaural: the sound is only conveyed through the headphones, exploiting some psychoacoustic phenomena, such as binaural beats, which occur exclusively in the head of the listener, with a physiological impact.  
The headphones' volume is pre-adjusted.

The performer does not hear anything, and at the same time, individual members of the audience do not know what the others are hearing. There are different versions, but everyone only hears one.  
The performance lasts about an hour.

VIA LOSONE 3  
Casella postale 833  
CH 6612 ASCONA  
TEL +41 (0)91 792 30 37  
info@teatrosanmaterno.ch  
www.teatrosanmaterno.ch

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The restricted number of people and the explicitly not-for-profit nature of the project are offset by the deep involvement of the participants. Wherever possible, it may be repeated three times within the same day.

### **Theoretical and Aesthetic Premises | Poetic World**

The audience watches and takes part in a performance: a listening space – an example of future 'gymnastics', increasingly requiring the experiencing of reality (or the enhancement of reality) and involving the materiality of the body in action.

This piece, based on traces of memory, is the result of a process embedded in it, in which the personal, the autobiographical and the collective levels merge together, with no separation between the process and the doing, between the public and the private. Resonance requires proximity. Proximity, however, is not the absence of distance: indeed, the roles are and remain clearly separated, with the performer on one side and the audience on the other.

The stratifications of past events, which remain concealed, and the present moment are embodied by the performer, her movements, the texts and sounds. The body is the location in which the listening takes place, however, a listening which cannot be traced back to language.

One of the objectives of the performance is to find an appropriate way for poetry to resonate, similarly to ancient times, when poetry, music and dance were as one. Fabio Pusterla's poems feature the motive of violence, horror and bodies features in Fabio Pusterla's poems, but in a transfigured, delicate and insightful manner, the individual stories being inexorably reunited with the collective ones.

Listening is therapeutic and opens up entire worlds. In the words of Pusterla himself:

*I have the impression that you have brought to light some things that are inside those poems, which the reader, and perhaps, even the author, perceives but does not always fully understand. Thus, in a way, I felt revealed to myself.*

### **Interior Space | Architectural Space**

The actress retraces, in her intimacy, the different parts of her body, stripping herself (both metaphorically and physically), while telling herself about the events of her personal life. Thanks to her, and thanks to the listening taking place through her body, the audience is able to reach the depths of reality. The performer is able to create this archaeology of vision and listening, producing wonder while something reveals itself in the eyes of the spectator.

The audience witnesses and participates in this stripping, in this meeting with the other. Images appear and dissolve in the darkness, while the listening guides and leads us through this dreamlike suspended reality.

As far as possible, all movements are always very slow; decomposed and deconstructed over time, they appear artificial in their slowness, but never in their intention. The moving body becomes part of the architectural space: a space which must be as clean, essential, neutral and empty as possible.

### **Anahì Traversi was born in Switzerland in the Spring of 1984**

A year of paramount importance, marked by the release of the album *From Her to Eternity* by Nick Cave and the Bad Seeds, the premiere of the movie *Blood Simple* by the Coen brothers and the discovery of the meteorite ALH 84001 in Antarctica. However, Anahì would discover the Coen brothers and become fond of Nick Cave only sixteen years later, while continuing to ignore the existence of ALH 84001.

Her roots are in Argentina, Italy and Switzerland, here strictly mentioned in alphabetical order, since each of them has its own importance. Moreover, any other order may arouse resentment among her relatives.

She grew up in a small village on the border between Italy and Switzerland and thus, her training (basic education, artistic higher education and theatre degree) took place in both countries.

She also learned the art of clarinet from her father, specifically with the aim of becoming a frontwoman of contemporary klezmer. Her musical taste, however, changed just in time to avoid following such an ambiguous vocation.

Thus, she enrolled in the Faculty of Literature and Philosophy at the University of Milan (in order to expand her theory studies on the performing arts), as well as attending theatre classes at Teatro Litta and Grock (for further direct practice of performing on stage).

In 2008, she was admitted to the Scuola di Teatro del Piccolo in Milan, founded by Giorgio Strehler and directed by Luca Ronconi.

She graduated in 2011, with further studies at the Teatro Laboratorio della Toscana directed by Federico Tiezzi.

During her training, she studied with: Luca Ronconi, Carmelo Rifici Peter Stein, Sandro Lombardi, Maria Consagra, Michele Abbondanza, Marise Flach, Enrico D'Amato, Gianfranco De Bosio, Giorgio Rossi, Danio Manfredini, Marco Martinelli, Ermanna Montanari, Franca Nuti, Franco Graziosi, Emanuele De Checchi, Laura Pasetti, Claudio Longhi, Francesca Della Monica, Roberto Latini, Muta Imago, Geraldine Pilgrim, Mario Perrotta and Trickster-p.

Her professional experience includes collaborations with Carmelo Rifici, Andrea Novicov, Riccardo Muti, Federico Tiezzi, Piccolo Teatro di Milano, il Teatro Sociale di Bellinzona, Teatro i (Milan), Teatro Stabile Bolzano, RSI radiotelevisione svizzera, Teatro Foce Lugano, Conservatorio della Svizzera italiana, Azimut, Fabrizio Rosso, Antonio Mingarelli, Roberto Cavosi, Studio Asparagus, On the Camper Records, Zweetz, Radio Gwendalyn, OperaretablO, Idiot Savant and Collettivo Ingwer.

Despite having moved house, she still lives in a village a stone's throw from the border (from any border), taking part in, and creating, performances and readings both in Switzerland and Italy, providing her voice for book, radio and musical productions.

#### **Nadir Vassena, composer**

Nato a Lugano nel 1970, Nadir Vassena è un compositore. Studia composizione a Milano con Bruno Zanolini e a Freiburg i.B con Johannes Schöllhorn. Nel 1993 partecipa ai corsi di composizione di Royaumont, tenuti da Brian Ferneyhough.

La sua produzione spazia dalla musica da camera alla musica elettronica con incursioni sempre più frequenti nel mondo del teatro, della performance e della danza. Innumerevoli le presenze ai più importanti festival musicali europei, così come le registrazioni radiofoniche e discografiche. Accanto alla ricca produzione artistica ha organizzato e prodotto più di trecento fra concerti e spettacoli.

Ha ricevuto numerosi premi e riconoscimenti, tra i principali: Wettbewerb des Westdeutschen Rundfunks, Hochschule der Künste-Berlin, Mozartwettbewerb Salzburg, Christoph Delz-Stiftung, Stipendiat der Akademie Schloss Solitude Stuttgart, Mitglied des Istituto Svizzero di Roma, Kompositionsstipendium der Stiftung Landis & Gyr.

Dal 2004 al 2011 ha curato, insieme a Mats Scheidegger, la direzione artistica dei Tage für neue Musik della città di Zurigo. Professore di composizione al Conservatorio della Svizzera Italiana, nel 2015 è nominato finalista per il Gran Premio svizzero di musica e nel 2020 viene nominato dal Consigliere federale Alain Berset membro della giuria federale dei Premi svizzeri di musica.

I suoi ultimi lavori comprendono un ampio ciclo di Lieder su poesie del ticinese Fabio Pusterla e diversi brani cameristici.

#### **Previous experience**

Nadir Vassena has been exploring for some time the subject of the body and its being/not being within space. Example of his work include the project "La forme de l'âme", based on texts and with the voice of Jean-Luc Nancy. (<https://vimeo.com/380228490>). An impactful performance which has already been presented dozens of times. Performer: Elena Boillat.

Another example is his most 'historical' work based on a news story from Turin of the beginning of the century, which has become the theatre show "Rosa: il caso Vercesi" (<https://vimeo.com/319164391>), for which Anahì Traversi curated the radio adaptation selected for the 2022 Sonohr competition/festival.

#### **Fabio Pusterla (1957)**

Born in Lugano in 1970, Nadir Vassena is a composer. He studied composition in Milan with Bruno Zanolini and in Freiburg with Johannes Schöllhorn. In 1993, he attended the composition courses at Royaumont Foundation held by Brian Ferneyhough.

His production ranges from chamber music to electronic music, including increasingly frequent incursions into the world of theatre, performance and dance. He boasts countless appearances at the most

important European music festivals, as well as radio recording and published records. Alongside his rich artistic production, he has organised and produced more than three hundred concerts and shows.

Among the numerous prizes and awards: Wettbewerb des Westdeutschen Rundfunks, Hochschule der Künste-Berlin, Mozartwettbewerb Salzburg, Christoph Delz-Stiftung, Stipendiat der Akademie Schloss Solitude Stuttgart, Mitglied des Istituto Svizzero di Roma, Kompositionsstipendium der Stiftung Landis & Gyr.

From 2004 to 2011, together with Mats Scheidegger, he was the artistic director of the Zurich Tage für neue Musik. Professor of composition at the Conservatorio della Svizzera Italiana, in 2015 he was shortlisted at the Swiss Grand Award for Music and in 2020 he was appointed by Federal Councillor Alain Berset as a member of the federal jury of the Swiss Music Awards.

His latest works include an extensive cycle of Lieder on poems by Ticinese author Fabio Pusterla and several chamber pieces.

#### **Previous experience**

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#### INFORMATIONS

Reservation +41 (0)79 646 16 14

Online: [www.teatrosanmaterno.ch](http://www.teatrosanmaterno.ch)

Tickets

Fr. 15.– limited availability

Teatro San Materno is accessible to wheelchairs (non-electric) and people with disabilities